

MANUSCRIPTS

Magl.

XIX

115





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Pagina lasciata intenzionalmente vuota

B 115.

XIX

anon



SECTIO MAGNÆCENSIS

Magl

Class

XIX

Canon

115

Provenienza

Mod. Palat.

fa
Violone:-

Laine' liete:-



a 3. rimet

A handwritten musical score on aged, yellowed paper. The score consists of four staves. The first staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with many beamed sixteenth and thirty-second notes, and some rests. The second staff is a bass clef with a common time signature (C), containing a lower melodic line with similar rhythmic values. The third staff is a treble clef with a common time signature (C), containing a melodic line that features a large, dense cluster of beamed notes in the middle. The fourth staff is a bass clef with a common time signature (C), containing a lower melodic line with many beamed notes. The paper shows signs of age, including foxing and staining. There are some handwritten markings and symbols throughout the score, including a large bracket on the left side of the first two staves and a large cluster of notes in the third staff.

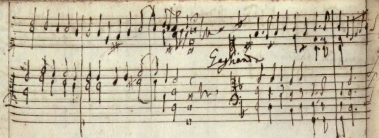
Pavaniglia: balloeno spgi.



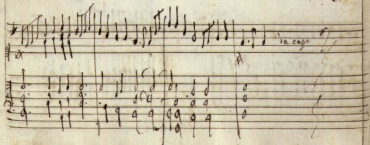
Amore d'una cbi bella Nappi.



Handwritten musical score on two staves. The notation includes various notes, rests, and accidentals. The word "Egghants" is written in the center of the system.



Handwritten musical score on two staves. The notation includes various notes, rests, and accidentals. The word "La cage" is written in the center of the system.



Perche t'en fuggi



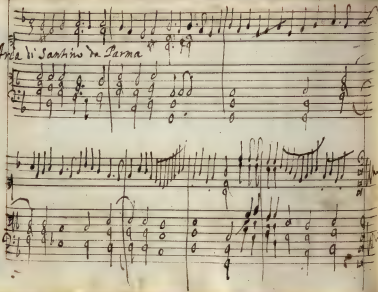


Handwritten musical score on two staves. The top staff features a melodic line with eighth and sixteenth notes, ending with a decorative flourish. The bottom staff contains a series of chords, primarily dyads, written in a simplified notation.

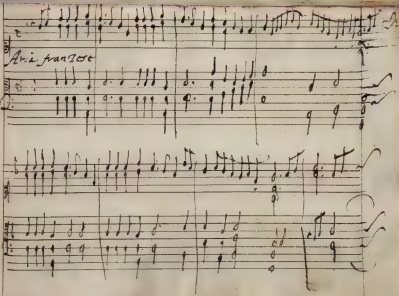
Prati Maggio di

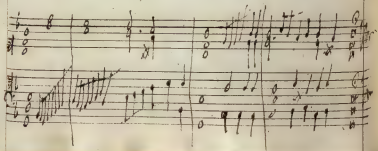
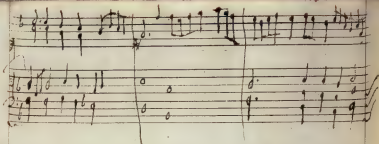
Handwritten musical score on two staves, continuing the piece. The notation includes various rhythmic values and chordal structures, with some notes beamed together. The manuscript shows signs of age, including ink bleed-through from the reverse side.

Aria di Santino da Parma

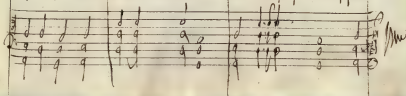
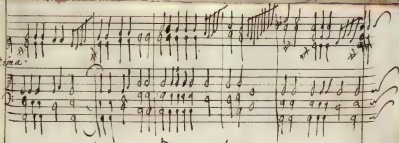


Aria pastorale

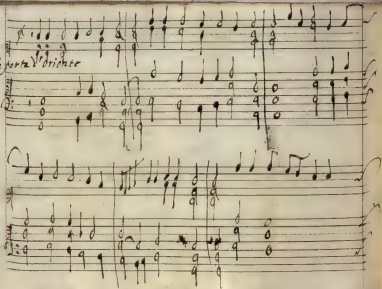




Prima.



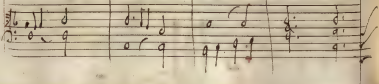
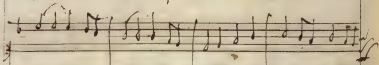
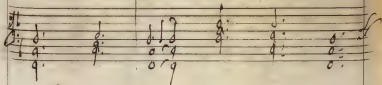
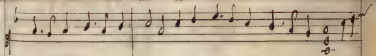
Dalla porta d'Oriente

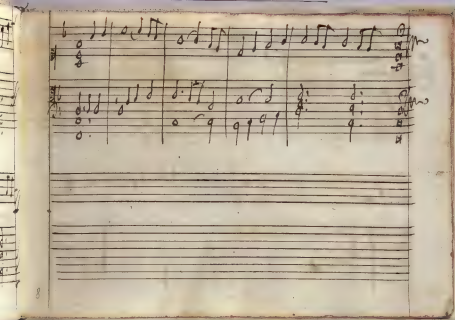


Handwritten musical score for two systems of staves. The first system consists of two staves with a treble clef and a key signature of one flat (B-flat). The music features a variety of note values, including eighth and sixteenth notes, and rests. A small asterisk is written above the first staff. The second system also consists of two staves with a treble clef and a key signature of one flat. The notation continues with similar note values and rests. The paper is aged and shows some staining.

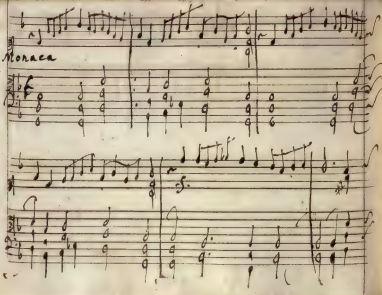
Corrente

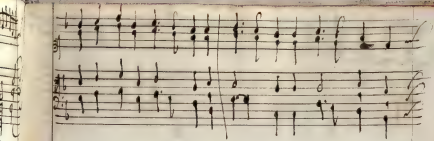
Handwritten musical score for two systems of staves. The third system consists of two staves with a treble clef and a key signature of one flat. The music features a variety of note values, including eighth and sixteenth notes, and rests. The word "Corrente" is written to the left of the first staff of this system. The fourth system also consists of two staves with a treble clef and a key signature of one flat. The notation continues with similar note values and rests. The paper is aged and shows some staining.





La Moraca

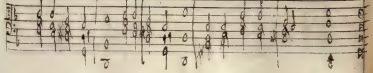
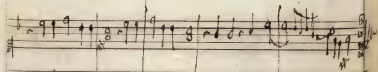




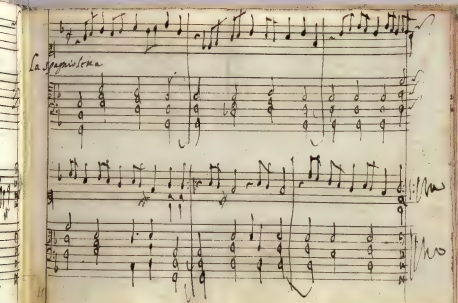
Omica giorni figa



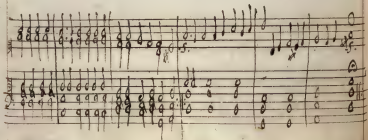
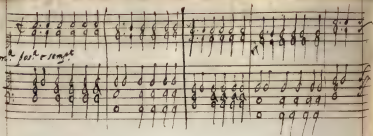
Handwritten musical score on four staves. The notation includes various musical symbols such as notes, rests, and bar lines. The score is written in a historical style, possibly from the 18th or 19th century. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef and a key signature of one sharp (F#). The third staff begins with a treble clef and a key signature of one sharp (F#). The fourth staff begins with a bass clef and a key signature of one sharp (F#). The notation is dense and includes many accidentals and ornaments.

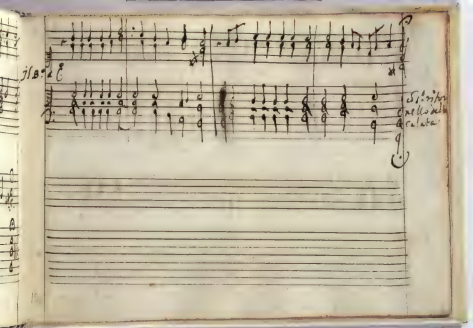


La spaghiolona

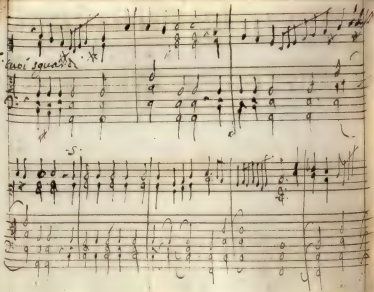


Roma. fort. e tempo





Soliloquio





Handwritten musical score on aged paper, featuring four systems of staves. The notation is in a historical style, possibly 18th or 19th century.

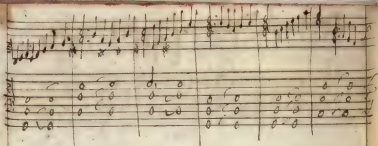
The first system consists of two staves. The upper staff contains a melodic line with various note values and rests, including a large 'S.' marking. The lower staff contains a bass line with notes and rests.

The second system also consists of two staves. The upper staff continues the melodic line, and the lower staff continues the bass line.

The third system consists of two staves. The upper staff continues the melodic line, and the lower staff continues the bass line.

The fourth system consists of two staves. The upper staff continues the melodic line, and the lower staff continues the bass line.

The notation includes various note values, rests, and clefs, typical of historical musical manuscripts.



Monte. Ang. & al. al. mis. p. 11

Aria.

Alto

Alto

Theor. ch. viol. h.:



Aria di Scarpia





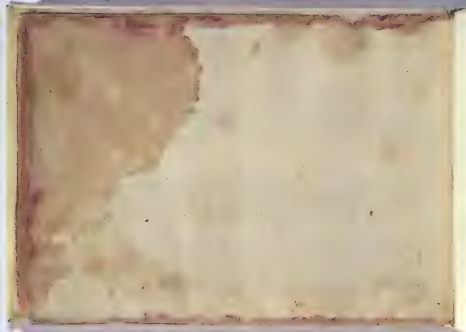
0 1 2 3 4 5 6 7 8 9

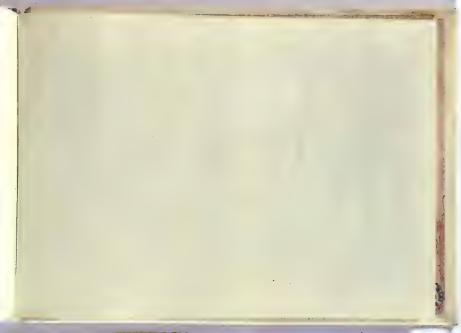
$\frac{1}{2} \cdot \frac{1}{2} \cdot \frac{1}{2} \cdot \frac{1}{2} \cdot \frac{1}{2}$

$\frac{1}{2} \times \frac{1}{2} = \frac{1}{4}$









N.B. La vecchia coperta del ms. è custodita in una cartella
collata accanto al ms., con la stessa segnatura (Cl. 115.115)
10.10.1974 RD

Q. 15 numerata e scritta, più svolta
e anche e una scritta in fine, non
numerata.

Gennaio 1917

Ch

Un tutto cc. 51 mm

FB
2
4
138





in hoc mundo quod amari potest
et habere requiem etiam ser-
uo. hoc per diuina benedictio-
nem. opus simpliciter ut
beatus loquitur. Et qui curam
magistratus infidelis nequa
quam intrat. cum ne fide
in sanctum linguam
Quia tuus populus et tribus
uirtutes clarescentibus quod
in ciuitatibus. ut tuas etiam
de cognitionis infidelis
in uirtute diuina infirmis
refertur. Et prout agere
mentis. Et tunc deus et
de eritatus quoniam uirtute
cupiscit. Quod tunc ut si
erit. et fidei in bonis quod
tuo quod clarescentibus. ut
conferre. Et benedictum pro
hoc. ut per illam. Quod
si alius inquit. Agere. Et tunc
illud. Et illud. Et illud. Et
conferre. Et illud. Et illud.

Et xpi de similitudine.

[illegible]